

The Southern Speech Journal

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THE 1944 CONVENTION

An interesting and important program of events has been arranged for the 1944 convention of the Southern Association of Teachers of Speech, meeting in Jackson, Mississippi, on March 23, 24, and 25, with headquarters at the Hotel Heidelberg. The convention proper will be preceded by the Forensic Tournament, on March 21 and 22, and the Student Congress of Human Relations will run concurrently with the convention.

OUTSTANDING SPEAKERS

A number of leaders in the field of speech, as well as several important educational administrators, have been invited to appear on the program: Garrett Leverton, drama editor for Samuel French, Inc.; Frederick Koch, chairman of the School of Drama at the University of North Carolina; Dean Wendell H. Stephenson of the College of Arts and Sciences, Louisiana State University; Lieutenant Lester Raines, speech expert for the Air Corps at Kessler Field; Dr. E. C. Bolmeier, director of Secondary Education, Jackson, Mississippi; Mr. Kirby Walker, superintendent of schools, Jackson, Mississippi, and the National President of Delta Sigma Rho.

SESSIONS

Besides the regular business sessions, meetings are scheduled on the following subjects: Problems of the College Speech Curricula; Drama, Forensics, Radio, Speech Correction and Phonetics, Professional Problems of the High School Speech Teacher, and Speech in the Elementary Grades. All—or almost all—of the regular meetings of the convention will be general sessions, so that all of the delegates and speakers will be able to attend all of the meetings.

SPECIAL FEATURES

Several special entertainment features have been promised, such as recitals, readings, and plays. In addition, there will be several luncheons and banquets: a joint banquet, on the 22nd, for tournament and convention delegates; a luncheon for each of the state associations desiring one, on the 23rd, and two convention banquets, on the 23rd and 24th. There will also be a breakfast session for members of the executive council and steering committee, on the 23rd.

TOURNAMENT AND CONGRESS

All college and university forensic groups which have not yet definitely announced their intention of attending the tournament and congress should communicate at once with Professor Robert Capel, of Hendrix College, Conway, Arkansas, in charge of arrangements for both the tournament and congress. Mr. J. H. Henning, of Alabama College, at Montevallo, Alabama, will supervise the debate tourna-

SPEECH TOURNAMENT AND CONGRESS FOR HIGH SCHOOLS AND COLLEGES

Debating activity received a set-back during the last war from which it took years to recover. As people interested in the promotion of an adequate speech program, we must do our utmost to keep alive the progress we have made. Travel conditions are no worse than they were a year ago. The hotel will make arrangements to care for our coming if you make your reservations immediately. Excellent competition, stimulating discussion and a chance to make new professional friends are awaiting you. Those who have attended before will need no urging to do their best to be there. Those who have not had the privilege of attending, should plan now to come.

The Speech Tournament will be held March 21 and 22 and the Congress of Human Relations on March 23, 24 and 25, at Jackson, Mississippi. The Southern Association of Teachers of Speech will also hold its annual convention in Jackson March 23, 24 and 25 with the Hotel Heidelberg as convention headquarters. The schedule is so planned that faculty people bringing teams are free to attend the convention.

The Speech Tournament will consist of contests as follows: (1) for high schools: debate (the regular high school subject will be used), oratory, extemporaneous speaking, and after-dinner speaking; (2) for colleges: debate (three divisions—Senior college men, Senior college women, and Junior college), oratory (two divisions—college men and college women), extemporaneous speaking (two divisions—same as oratory), and after-dinner speaking (two divisions—same as oratory).

The Congress of Human Relations will be for both high school and college students. The general theme will be "Post War Planning for the South."

Contrary to an announcement in the last Journal, *we do plan to hold the high school section* of this competition. This is dependent only upon sufficient high schools entering to make the section worth while. We have set this number at five. Here is the plan that we will use. All entries must be postmarked not later than March 10th. If five have not arrived in the mail of March 13th, all who have entered will be immediately notified so that this announcement will get to them early enough that none will have already started for the meeting. A questionnaire was sent to about thirty high schools some time ago and four indicated they planned to attend. The announcement of the tournament has now been mailed to over two hundred high schools.

All entries must be in by March 10th to Professor Robert B. Capel, Hendrix College, Conway, Arkansas. If through some oversight in the preparation of the mailing lists you have not received detailed rules regarding entry, eligibility, fees, etc., write immediately to Professor Capel.

ROBERT B. CAPEL, *Tournament Director*

A PRELUDE TO GENERAL SEMANTICS

BRYNG BRYNGELSON
University of Minnesota

The development of diversified institutions and orders for control, maintenance, and pleasure, such as government, economics, science, marriage, and parenthood have undeniably altered the life of man. In the building of such institutions and systems by man one questions whether he, himself, has changed in any basic and fundamental way or in an adequate direction. The present global catastrophe seems to point to the contrary.

It seems to me that a more intelligent attack in the building of a saner universe for living should be one directed toward making basic alterations in man himself. I consider the human being as the most important instrument of civilization and until man is more adequately organized in his basic drives, attitudes, and wants, solidly built and sanely fostered governments or social institutions will never be anything other than fantastic unrealities. Charles Edwin Markham expressed this thought when he wrote:

We are blind until we see
That in the human plan
Nothing is worth the making, if
It does not make the man.

Why build these cities glorious
If man unbuilt goes?
In vain we build the world unless
The builder also grows.

It appears that psychologic clinicians have of late shown an accelerated interest in developing therapies directed toward distraught persons. The general problem of clinical therapy involves reorganization of basic attitudes, unraveling conflicts, and setting up new goals for the individual.

We have been reading and hearing much on the subject of General Semantics, the tenets of which offer a therapeutic device. A cursory consideration of the means proposed might lead one to think that they were unique if not fantastic. However, earnest study and trial remove both the quality of uniqueness and of the fantastic. I am not willing to say that I fully understand General Semantics. I admit that I have not even read *Science and Sanity* three times! I think I understand what I know about it. Its tenets appear to me simple and logical. Unprejudiced persons do not question the common sense found in the non-aristotelian system.

In this brief discussion it is my purpose to suggest the possibility that the application of general semantics to living would be much less vexatious if individuals were better prepared "emotionally" to operate on the proposed changed evaluations and formulations of general semantics.

It is indeed true that many of our language patterns are the result of, or related to, ill-fated generalizations, trigger reactions, intensifications, allnesses, word-object-identifications, etc. For some people it is sufficient merely to analyze, restate, and describe their problems in a "structured" fashion in order for them to become more sanely oriented to life as it really is. Oftentimes the patient becomes wholesomely altered by merely having the opportunity to talk about his problems to someone. I have observed such a change operating in a middle-aged unmarried woman who came to me in distress. I allowed her to talk for two hours each week over a period of three months. I did not make notes, I never interrupted, in fact I think during those three months I had not spoken more than a hundred words to her, and I did not even "diagnose" her "case." During these three months she not only had altered her thinking about herself and what were once her "problems," but her entire social and professional behavior had changed and has remained changed. (This was three years ago). I had served as a listener—nothing more. It was interesting to note that the patient's language changed noticeably from "talk" session to "talk" session. I suppose the semanticist would say that she became "semanticized." This example, I claim, is somewhat unusual in that very few "psychologic" patients can be adequately managed in that manner. General semanticists usually find it necessary to do much talking themselves—and then find difficulty in getting the patient to behave according to altered evaluations.

I am of the opinion that there is a need for a prelude of adjustment in the individual before the hopes and ideals of general semantics can be more easily obtained and consummated in practical living. Is it possible that people have a too deep-seated feeling of super-inferiority¹ to be able to make adequate evaluations, to be extensional, to have delayed reactions, to be able to avoid confusion between the word and the object, to be able to be descriptive, etc.? I am inclined to believe that if the individual were not so busily engaged in defending his insecurities, he could more easily and certainly operate "cortically" according to the tenets of general semantics.

A disorganized person possessing a super-inferiority can be said to be over-thalamic in his responses and thus psychophysiologically is blocking himself from behaving more intelligently. *In short a certain degree of "emotional" maturation might be considered a prerequisite for an adequate mastery and application of the principles of General Semantics.*

It appears that the difficulties of the world are in part due to man's having gummied up the present by applying rules of a dead past. If this operation takes place in each individual, then it is logical to expect that a nation run by individuals will be woefully mismanaged and will ultimately arrive at a state of complete disintegration.

¹ In addition to the inherent biologic inferiority to which homo-sapien is heir, some persons develop as a result of childhood training and experiences an overlaid pattern of emotional insecurity. This I call a super-inferiority.

The process-state by which human beings wallow in a war of nerves I refer to as "man *in* his own way." I shall try to give a partial answer to the question, "How did man get *into* his own way?"

A child indicates quite early in his evolvement four so-called energy systems: Id, Ego, Ego-Ideal, and Super-Ego. These drives are rarely recognized or understood and are frequently mismanaged by parents (or their substitutes) whose own sense of insecurity prevents them (the parents) from making objective evaluations of the child's inward drives and reactions. Parents continue to taboo, verbally and otherwise, the natural expression of the sex energy; parental egos interfere too often with the child's proper understanding of what it means to be well recognized by his playmates; the sense of "right" and "wrong" is too often stamped in from the beginning according to the standards of the parents and without consideration being made for each child's relative differences; the child's natural desire to be something, somebody, is too frequently influenced by what the parents want the child to be, and often there is no relation between this "parental want" and the child's abilities and interests; there is, too commonly, a lack of consideration of individual biologic differences in setting up a child's training program (sleeping, feeding, weaning, sucking, elimination, etc.)—all of which when mismanaged foster insecurities and personality maladjustments which play a major role in the "war of nerves." No wonder, then, that human beings find themselves adult in physical and mental development but "mere infants," and "spoiled" at that, in their emotional growth. Sensitive nervous systems have been mismanaged and by the time a child reaches school age he is already *in* his own way distraught, befuddled, repressed, and generally disoriented to his real needs, interests, and social adaptations.

Biologically it is impossible for a child to remain *in* his own way. He must vindicate himself, respond to and manipulate his environment. In other words, he seeks "ways out." Operating under the pressure of a super-inferiority he uses "ways out" which are not representative of traits of humility, self-respect, confidence, and honesty, but rather are those of arrogance, self-debasement, fear and deceit. Because he is able to talk, these personality traits are revealed symptomatically through speech patterns. Anyone with even a smattering of psychologic knowledge can easily recognize the speech patterns of rationalization, projection, over-compensation, hysteria, negativism, paranoia, etc. In a talking world, such as ours, emotional release via these defense speech patterns usually results in a dissatisfying social rapport and our so-called cultured citizenry is caught in a "war of words" which perforce must end in a "war of cannon."

The slaughter of millions is the price paid for the brand of "talk" that is promoted by maladjusted talkers. Democracy has been described as a lot of maladjusted people trying to talk for themselves. "Freedom of Speech" is rather an unreliable shibboleth for recognizing a true democracy. Perhaps we shall have to become free *from* it before we can be free *for* it.

The picture I have drawn is the same for each generation of talkers and there is little evidence that much costlier cataclysms than we are now living through will not take place a quarter of a century hence.

Human beings are important; they are the instruments of civilization. Within them lies the possibilities of more sane living. Whether or not those who follow us can escape a schizophrenic world will depend on what alterations can be made in readjusting the adults of today for the incubation of the parents of tomorrow who are the destined leaders of the oncoming, never ending generations of the human flow. We never need to worry over the shortage of supply with which to work. Well over 600 tons of protoplasm arrives on this planet every twenty-four hours—a new baby is born every two seconds.

What I shall now indicate appears to me to be related to the new world order which general semantics proposes. The prelude I have in mind will concern itself with the riddance in individuals of the super-inferiority to which I have previously referred. If this can be done I suggest that the person will be more adequately prepared to begin an overhauling to see that his language is more definitely the structure it attempts to represent. When this is done, the technics of general semantics can be more successfully practiced so that individuals will be better able to manage their world on a more sane, cortical basis.

Just as easily as one has talked himself into a state of emotional frustration, just so easily should he be able to talk himself out of his dilemma. Catharsis through speech is not new. Sages in the past have recommended it and many clinically-minded people have successfully employed it. I merely propose to reemphasize its importance and to refine it as a technic for the amelioration of the universal human need to defend constantly, and even deceitfully, one's sense of uncertainty.

Although I hold out less hope for an effective program of speech hygiene for adults than I do for children, I do believe that in some adults speech clinicians could effect quite gratifying mutations.

The first step in my suggested therapy is that of helping the individual gain understanding of his super-inferiority. He must be willing to prospect for its origin; he must trace its deceitful journey in his vocalic world, and he must observe its utter devastating effect upon his social relations; he must listen to its falsifying speech patterns, its defensive distortions of the truth. This accomplished, he now, and only now, has "insight." This state qualifies him to begin rehabilitation. He must now proceed to use his speech for the purpose of letting others in on his problems. This he does by verbally confessing his insecurities to others. Oftentimes clinicians can assist the individual in learning that others accept him in spite of his insecurity by arranging special assignments or projects. This help may speed up the learning.

In my experience I have discovered that the differences to which an individual has reacted maladaptively be they physical, speech, academic, social, race, nationality or other differences, seem less important when he discovers that an honest admittance of them will be sanctioned socially. For many years I have experimented with this technic

in large groups of assorted differences and I have observed it to be so. Deceit has made him more and more imprisoned, now truth sets him free. What I mean when I say is, "One can talk oneself out of a problem."

In order to make individualized social speech even more acceptable one needs only to flavor it with a sense of humor. Kidding oneself about the comedy others see in a difference not only takes the wind out of the talking sails of others, but helps one to become wholeheartedly sanctioned as a good sport. At this point in the following of such a therapy the individual is demonstrating a more wholesome "way out" than when he was operating on speech patterns of arrogance and deceit. He is now sufficiently adjusted "emotionally" to his difference to be able to listen and to act upon the counsel and teachings of the general semanticist. Having nothing to defend, he can listen. He now *hears* the semanticist when he explains how to avoid generalizations, intensionalized speech, false identifications, and trigger reactions. When he is sufficiently balanced "emotionally" he is able to listen, to think, to observe, to evaluate, and therefore to speak and behave rationally—he is now "out of his own way."

So much for the adult. The application of Speech Hygiene at the child's level is a longer story than I can recite in this paper. Suffice it to say, however, that it appears obvious that if parents were honest, objective, and "emotionally" oriented to their own super-inferiorities, their speech patterns, and subsequent management of their children would be different from that of those whom I described earlier. Under the guidance of parents who are prepared "emotionally" to give more sane attention to individual differences and less to similarities; who are emotionally prepared to allow children to develop naturally, to make decisions, to analyze mistakes, to choose friends and interests and professions, to work out the love-life, to feel free to speak their problems openly—then I believe we may at last have brought forth upon this globe sane leaders and a sane citizenry. Under such leadership and citizenry there would be less needs for any sort of competition and therefore there would be less of hate, slaughter, and tears. Let us not forget the human being is the instrument of civilization.

Your editor wishes to take this opportunity to thank all those whose help has made this year's issues possible. Special mention should be made of the work of Louise Sawyer and Richard Brand in editing the News and Notes and Book Reviews, and of the compilation of the index by T. Earle Johnson. Special credit must also be given to Paul Soper, President, and A. C. LaFollette, Executive Secretary, for their support and assistance, and to The Weatherford Press for its courteous and efficient service in printing and distributing the *Journal*. C. E. K.

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A BIOGRAPHICAL SKETCH OF JAMES EDWARD MURDOCH

ROBERTA FLUITT WHITE
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James Edward Murdoch, actor, lecturer, and teacher of elocution, was born January 25, 1811, the eldest of four sons of Thomas and Elizabeth Murdoch of Philadelphia, Pennsylvania. Thomas Murdoch, a book-binder and "paper ruler" by trade, was also interested in local politics and acted as a volunteer fireman. After a few years of common school education, James became an apprentice in his father's shop.

His interest in the stage was first manifested when he joined a local group of amateur Thespians. In his spare time he devoted himself under the instruction of two teachers, John Dwyer, an actor, and Lemuel G. White, a well-known elocutionist of Philadelphia,¹ to studies of elocution. After a short apprenticeship, he abandoned his father's trade to prepare for the stage, for which he showed a natural taste.² After several successful appearances in the amateur theatre, he was ready for the professional stage. Although disappointed in James' unwillingness to pursue the family trade, his father started him on his career as an actor by engaging for him the Philadelphia Arch Street Theatre and its company (probably a stock company) for the night of October 13, 1829.³ Choosing for his debut the role of Frederick in Kotzebue's *Lover's Vows*, James E. Murdoch made his first professional appearance at the age of eighteen⁴ During the remainder of the season he was assigned a few other roles, without pay.⁵

The next year (probably 1830)⁶ he went to Halifax, Nova Scotia, "to secure a more lucrative opening."⁷ However the acting troupe shortly found itself without funds, and he was forced to seek financial aid from his father.

A barnstorming tour in South Carolina and Georgia under the management of Vincent De Camp was equally unsuccessful.

These first ventures with stock companies were disappointing, but he attracted the attention of Edwin Forrest, who, two or three years afterward, invited him to play the role of Pythias to his own Damon. This appearance gave him a hold on public regard.⁸

It was during these unsuccessful years on the stage that in 1831 he married Eliza Middlecot, who was English by birth. In this same year he met James Rush, a Philadelphia physician and the author of *The Philosophy of the Human Voice*. Sometime after 1833 Murdoch studies informally with him. "He was Rush's favorite and most thor-

¹ James E. Murdoch, *A Plea for Spoken Language* (1893), page 105.

² *The Annual Cyclopaedia* (1894), Volume XVIII, page 563.

³ *Dictionary of American Biography* (1934), Volume XIII, page 341.

⁴ *The Annual Cyclopaedia*, Volume XVIII, page 563.

⁵ *Dictionary of American Biography*, Volume XIII, page 341.

⁶ *Ibid.*, page 341.

⁷ *Ibid.*, page 341.

⁸ *The Annual Cyclopaedia*, Volume XVIII, page 563.

ough student. He was with Rush at different times for years, and could best demonstrate the Rush theory of the melody of speech."⁹

In 1832, while playing minor roles at the Arch Street Theatre, Murdoch seriously impaired his health by taking a dose of arsenic which he had mistaken for medicine. As a result, throughout his career he had to "husband carefully his strength."¹⁰

Shortly afterwards, he left the Arch Street Theatre and in 1833 played leading juvenile roles at the Chestnut Street Theatre opposite Frances Ann (Fanny) Kemble, who was in America on tour with her father, Charles Kemble.¹¹ Soon, however, Murdoch was forced to go to New Orleans to recuperate because of his health.

During the ten years from 1830 to 1840 he appeared in the large cities in a variety of leading tragic and comic characters in many theatres; namely the St. Charles in New Orleans, the Emmanuel Street in Mobile; in Pittsburgh and Philadelphia under the management of Francis Courtney Wemyss, a leading producer of that time; and at the Park Street in New York, supporting Ellen Tree. In 1838, while in New York, he appeared as Benedick in *Much Ado About Nothing*.¹²

Murdoch became the stage-manager of the Chestnut Street Theatre in Philadelphia in 1840 and of the National Theatre in Boston in the following year. It was while managing this theatre that he retired from the stage and for five years studied, lectured, and taught elocution.¹³

Murdoch gave up the stage temporarily. . . . His health broke on account of poorly heated theatres. He thrived under the star system. Each city had a stock company and the star would go from place to place and work into these productions. Murdoch would work with the players, in poorly heated and lighted theatres. His health gave down. The stars did the traveling. Murdoch made many star actors through this drill he gave to the stock companies. He taught elocution at the same time. This was wearing on him, injured his health and caused him to turn to teaching.¹⁴

He gave a series of lectures on "The Uses and Abuses of the Stage" and on Shakespearean characters, and lectured on elocution to students of law and theology. He and William Russell, who was a prominent educator in Boston, interested in elocution, established a school of elocution and physical culture in Boston in 1840. In *A Plea for Spoken Language* Murdoch says:

In the course of events circumstances induced me to exchange the profession of the actor for that of the elocutionist, and, in 1840, after special preparation for the purpose of lecturing on the Rush system and teaching its details, I opened, in connection with Prof. Wm. Russell, a school of elocution in Boston.

⁹ Thomas C. Trueblood, in an interview with Dr. Giles W. Gray, in Bradenton, Florida, March 11-13, 1943.

¹⁰ *Dictionary of American Biography*, Volume XIII, page 341.

¹¹ *Nelson's Perpetual Loose-Leaf Encyclopedia* (1906), Vol. VIII, page 357.

¹² Whether Ellen Tree was in the cast is not at present known.

¹³ There are several discrepancies in the literature concerning the exact date of Murdoch's management of the Chestnut Street Theatre and the National Theatre, and his subsequent retirement from the stage.

¹⁴ Thomas C. Trueblood, in an interview with Dr. Giles W. Gray, in Bradenton, Florida, March 11-13, 1943.

In connection with the institute for the culture of the voice, I established and conducted a gymnasium for physical training generally, but with special reference to the development of the muscles of the arms, back, and chest, so closely related to the proper culture of the more delicate organs of the voice. The building occupied was large and well adapted to the purposes of an institute of vocal and physical culture. The appliances were extensive and costly, and the staff of assistants numerous and efficient.¹⁵

However, the school was in existence only three years. Murdoch has this to say of the failure of the enterprise:

Although results in the matter of training pupils were all that I could have desired, and many eminent men (amongst whom were Horace Mann, Dr. Humphrey Storer, John A. Andrew and others, some literary and some medical) gave their influence and generous sympathy to the undertaking, other circumstances did not justify a continuation of the work.

The main cause of the failure of the enterprise was an announcement made in the high schools, to this effect, as well as I can remember: "The boys who take lessons at Murdoch and Russell's Institute will not be permitted to contend for prizes in declamation." The reasons given being as follows: "Other boys, who are debarred from such advantages, or it may be can not devote time to training, outside of the elocutionary teaching of the schools, are thereby placed at a disadvantage in competing for the honors of delivery."

This order was brought to our attention by the pupils dropping off, and the reference made to it by parents as the reason for withdrawing their children from the institute. I was, in consequence of such an unexpected "set-back," impelled to retire from the field of elocution and renew my relations with the stage.¹⁶

During these five years of retirement from the stage, Murdoch collaborated with Russell on a book called *Orthophony, or Vocal Culture in Elocution*, which was published in Boston in 1845.¹⁷ That same year he returned to the stage, beginning with an engagement at the Park Theatre in New York City, as Hamlet, and then visiting other cities. This was his first appearance in tragedy.¹⁸

Noah Miller Ludlow praised his Hamlet as "the best representation of the Danish prince that I have ever seen."¹⁹

Murdoch's most important period as an actor was from 1845 to 1860, during which time he established his reputation as a tragedian and comedian. "Sol Smith declared Murdoch has very few, if any, equals as a light comedian, a tribute corroborated by Wemyss."²⁰

Appleton's *Cyclopaedia of American Biography* contains the following statement:

Murdoch's best efforts were in the line of genteel comedy and juvenile

¹⁵ James E. Murdoch, *A Plea for Spoken Language*, page 110.

¹⁶ James E. Murdoch, *A Plea for Spoken Language*, pages 110-111.

¹⁷ *Orthophony* has gone through many editions. It was still in use as late as the 1880's, having been revised in 1880 by the Reverend Francis Russell (possibly a son of William Russell).

¹⁸ *Winston's Cumulative Looseleaf Encyclopedia* (1912), Volume VII.

¹⁹ *Dictionary of American Biography*, Volume XIII, page 341.

²⁰ *Ibid.*, page 341.

tragedy; his Romeo, Charles Surface in "School for Scandal," and Don Felix in "The Wonder," had many admirers. But while his acting satisfied the critics, it failed to charm the many, rendering his "star" engagements unprofitable.²¹

Joseph Jefferson characterized his acting as "not only extremely versatile, but entirely original."²²

During these fifteen years, Murdoch was constantly before the public in the United States, Canada, and Europe. Dallas C. Dickey has recorded one such appearance.

Early in 1847, James E. Murdoch, actor, reader, and teacher of elocution, appeared on circuit in New Orleans. Following Murdoch's rendition of several Shakespearean plays, Prentiss, with other eminent individuals, tendered him a complimentary dinner. More than one hundred people were present. Governor Johnson was the chief presiding officer at the banquet, while Prentiss presided at one of the six smaller tables. Toasts were drunk throughout the evening, and complimentary remarks were made by the Governor, as well as a response by Murdoch. On this occasion Prentiss was again the central oratorical figure, concluding the banquet festivities in "a long and eloquent address eulogistic of the drama and dramatic poetry, embodying delicate compliments to Mr. Murdoch. . . ."²³

In 1853, after many successful engagements throughout the East and Middle West, Murdoch went to California for a short season, where he was very popular.

Three years later he visited England, where he played 110 nights at London Haymarket, and later appeared for a short engagement in Liverpool. On his return to the United States he engaged in intermittent starring tours, in 1857 and 1858, after which he would retire for long periods of rest to a farm which he bought near Lebanon, Ohio.²⁴

At the time of the popular excitement following the firing upon the flag at Fort Sumter, Murdoch was on his way from Milwaukee to Pittsburgh for a professional engagement. The first call by President Lincoln for volunteers was coming in at every telegraph station. Upon arriving at Pittsburgh, Murdoch was told that his younger son, Thomas Forrest Murdoch (named for Edwin Forrest), had enlisted in a Zouave regiment and was on his way to Washington. Although he was scheduled to play Hamlet that night, Murdoch cancelled his engagement and went in search of his son.

At Lancaster he found his boy in the ranks, patiently awaiting the order to move forward, and resolved to persevere in the course which he had chosen. What could the father do but confirm his son's choice and bestow a blessing upon him? Touched with the natural action, the comrades of his son, with a true American impulse, called upon Mr. Murdoch for a speech. The speech was made to them; and in that speech the orator not only animated the regiment,

²¹ Appleton's *Cyclopaedia of American Biography* (1888), Volume IV, page 463.

²² *The New International Encyclopaedia* (1927), Volume XVI, page 451.

²³ Dallas C. Dickey, *Sergeant Smith Prentiss, Whig Orator of the Old South*, Unpublished Doctor's Dissertation, Louisiana State University, 1938.

²⁴ Appleton's *Cyclopaedia of American Biography*, Volume IV, page 463.

but he also convinced himself as to the line of duty which he was called upon to pursue. He at once abandoned his theatrical career, resolving to devote all his time, talent, and energy to the cause of his country, and not to reappear upon the stage until that cause should be triumphant. Mr. Murdoch made this great pecuniary sacrifice from no distaste to his profession. Like all other professions, he regards it as an honorable one when honorably followed; and at the close of the war it is his intention to return to a vocation in which he, at least, has always enjoyed the respect and admiration of his countrymen. He has adhered to the resolution thus formed most manfully, although his failing health has again and again warned him to abandon his arduous, patriotic duties, and, if activity has become a necessity of his nature, to return to the lighter labors of his former profession.²⁵

The sacrifice of his professional career was not the only one which Murdoch made for his country. Thomas Forrest Murdoch, promoted to the rank of Captain during the progress of the war, was killed at the head of General Van Cleve's line in the first day's fight at Chickamauga.

An elder son, Captain James E. Murdoch, followed his brother to war; but shortly after the battle of Chickamauga, in which he had led his company of one hundred farmer boys of his father's neighborhood, Warren County, Ohio, he was forced to retire from active military duty on account of a physical disability and "obtained a position in the invalid service."²⁶

Murdoch himself also saw some active service in the war. In the battles around Chattanooga and at Chickamauga he was a volunteer aide to General W. E. Rosecrans. He told Thomas C. Trueblood that he often rode out with the General to lay out the battle lines around Chickamauga, and that he used his son's coffin as a desk from which to address the soldiers and to read to them patriotic poems and passages. His particular duty at camp was to entertain the soldiers with readings and stories.²⁷

His most important service to his country during the war was to nurse the sick and wounded National soldiers in hospitals, and to give readings from the poems of Thomas Buchanan Read and others for the benefit of the United States Sanitary Commission.

Trueblood says, "In a tour of the North for the Sanitary Commission, the Red Cross of the day, he turned in to the Commission \$70,000 above expenses."

During the spring of 1864, Murdoch went East with the intention of:

continuing his course of "Readings," of visiting the Army of the Potomac, and inspiring the soldiers with the enthusiasm which his recitations have always created in the Army of the Cumberland, and of collecting the money and publishing the volume which he intended to devote to the "Relic Fund."²⁸

²⁵ James E. Murdoch, *Patriotism in Poetry and Prose* (1865), page 9.

²⁶ James E. Murdoch, *Patriotism in Poetry and Prose*, page 10.

²⁷ Thomas C. Trueblood, in an interview with Dr. Giles W. Gray, in Bradenton, Florida, March 11-13, 1943.

²⁸ James E. Murdoch, *Patriotism in Poetry and Prose*, page 11.

He failed to carry out all of his plan because of many serious attacks of illness. However, the volume of his readings was published, and the entire proceeds of the publication were given to "such societies as the committee may determine, for the relief of the soldiers."

According to Trueblood, on Murdoch's return to his home in Cincinnati at the close of the war, the ladies of the Sanitary Commission gave him a tremendous reception in the Pike Opera House, where he gave one of his readings, the poem, "The American Flag." The ladies presented him with an American flag and asked General Hooker, recently returned from the capture of Lookout Mountain, to make the presentation. On receiving it, Murdoch said, "I am very proud to receive this flag from the ladies of the Sanitary Commission and still prouder to receive it from the General who carried it nearest the skies." (Trueblood says he remembers the incident from Murdoch's having presented him a picture taken at the presentation. A photographic copy of this picture was recently sent to Giles W. Gray by Trueblood.)

During the war Murdoch planned to return to his professional career, but ill health seems to have prevented his doing so, for he retired to his farm near Cincinnati. However, his retirement from the stage allowed him to take up again the role of a writer and teacher of elocution, his "first love."²⁹

According to one source he was a professor of elocution at the Cincinnati College of Music, at least up until 1888.³⁰ In 1879 he delivered a course of lectures before the Philadelphia School of Oratory.³¹ In the summers of 1880 and 1881 he taught for six weeks in Cape Ann, Massachusetts, with Thomas C. Trueblood and a Miss Cora Gordon as his only students.³² In the winter of 1881-1882 he taught for six weeks in the Fulton-Trueblood School of Oratory in Kansas City.³³

During this period Murdoch was doing a great deal of writing. In 1880 he published *The Stage*; in 1883, *A Plea for Spoken Language*; and in 1884 *Analytic Elocution*, which represents mature judgment based on forty years of study and teaching of elocution.

Murdoch's last public performances were at the grand Dramatic Festival in Cincinnati in 1883.³⁴ According to Trueblood

The Music Hall was used for the theatre. Among the actors were Murdoch, Edwin Booth, Lawrence Barrett, John McCullough, O'Neill, Nat Goodwin, Mary Anderson and Clara Morris. The parts assigned to Murdoch were Hamlet

²⁹ James E. Murdoch, *A Plea for Spoken Language*, page 112.

³⁰ *Appleton's Cyclopaedia of American Biography*, Volume IV, page 463.

³¹ *The Annual Cyclopaedia*, Volume XVIII, page 563.

³² Thomas C. Trueblood, in an interview with Dr. Giles W. Gray, in Bradenton, Florida, March 11-13, 1943. The only other reference to Miss Cora Gordon that the writer found was in the Preface to *A Plea for Spoken Language*, in which Murdoch expressed his appreciation for her clerical assistance.

³³ Thomas C. Trueblood, in an interview with Dr. Giles W. Gray, in Bradenton, Florida, March 11-13, 1943.

³⁴ According to *The Annual Cyclopaedia* Murdoch's last performance was as Hamlet and Charles Surface at a benefit given him in Cincinnati on April 23, 1887. However, no other reference of that appearance was found.

and Marc Antony. Barrett, Booth and McCullough insisted on Murdoch's playing those two parts. Preparations were extensive, the seating and stage arrangements were changed. There was great interest in Cincinnati and other cities in a wide radius, special trains being made up. No such gathering of dramatic talent had ever been made before in America, or so widely advertised. This being Murdoch's home then, he had much to do with the assembling of this talent because they all honored him in the profession, and for his success as an actor. . . . Fulton was delighted with the Festival; Murdoch was said to have performed excellently.³⁵

Although Murdoch lived for ten years after this festival, the writer found only one reference to his activity during this period. This was found in the "Autobiographical Sketch of Mrs. John Drew," in which Mrs. Drew says,

About three years before I gave up management of the Arch Street Theatre, which she had assumed in 1861 and which she gave up in 1892, I acted for the testimonial benefit given by the citizens of Philadelphia to their representative actor, Mr. James E. Murdoch. Mrs. D. P. Bowers acted *Mrs. Haller* in (a most extraordinary arrangement of the play) "The Stranger," Mr. Murdoch as the stranger, followed by a three-act version of "The School for Scandal," with Mr. Murdoch as *Charles Surface*, Mr. George Holland as *Sir Peter Teazle*, Mr. Drew as *Joseph Surface*, and myself as *Lady Teazle*. I clung to this part—after marriage giving up all young parts—in Philadelphia, because the public seemed to like to see it.

Mr. Murdoch was in his day one of the most delightful of actors. His *Charles Surface*, *Young Mirabel*, *Don Felix*, *Vapid*, etc., have never been exceeded in excellence. He was also a very fine *Hamlet*. I knew him well from 1840 up to the time just mentioned. He was a delightful companion—would talk far into the night upon any congenial subject, the theatre being the most favorite topic. He would recite whole poems, and his vocabulary was of the richest description. I never heard him make use of an oath or a slang word in my life and in youth he possessed the greatest spirits. Though he came on the stage a very young man, in the American company at the Arch he hadn't a tone of Mr. Forrest—a rare thing in an American actor at that time, all being imitations, more or less consciously, of that great actor. Mr. Murdoch was himself alone, not imitating anybody in the least, though his style was modelled on the Kemble School. He took great interest in the conduct of the war, and was a thorough American in heart and soul.³⁶

On May 19, 1893, at the age of 82, James Edward Murdoch died in Cincinnati, Ohio. His active career as actor, lecturer and teacher spanned over half a century. The field of speech still bears the imprint of his life and teaching. It is well that we pause occasionally to pay homage to the mighty ones who have walked this way before us.

³⁵ Thomas C. Trueblood, in an interview with Dr. Giles W. Gray, in Bradenton, Florida, March 11-13, 1943. Robert Fulton, Trueblood's associate at the Fulton-Trueblood School of Oratory in Kansas City, was in Ohio Wesleyan University at the time and so he attended. Trueblood could not because he was in charge of the school in Kansas City.

³⁶ Mrs. John Drew, "Autobiographical Sketch of Mrs. John Drew," *Scribner's Magazine*, Volume XXVI, page 560, July, 1899.

THE LOUISIANA "R"

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The pronunciation of *r* is believed to be one of the most outstanding characteristics of southern speech. In general three kinds of pronunciation of the *r* phoneme are to be found in the South—standard Southern, sub-standard Southern and General American. Standard Southern pronunciation is usually defined as the speech of the majority of educated people in the South. Pronunciation of minority groups which deviate from standard pronunciations are considered sub-standard.

Casual observation has prompted much speculation concerning trends in the pronunciation of *r*. The General American pronunciation of *r* has been observed in the South, but the extent of this pronunciation has been largely a matter of conjecture. For this reason this individual phoneme was selected for intensive study.

The writer was unable to conduct a complete investigation of pronunciation of *r* in the entire South; therefore, a particular group in Louisiana was selected for study. This study was made by means of phonograph recordings of a loaded selection as read by one hundred and twenty students at Louisiana State University. All members of the group were born in Louisiana and were enrolled in the freshman speech course during the fall semester of 1941.

The specific purposes of this investigation were: (1) to determine how *r* was pronounced by those native-born students in the beginning speech course at Louisiana State University, (2) to compare the pronunciation of the *r* phoneme by these students with "Standard Southern" pronunciation, (3) to compare the pronunciation of the *r* phoneme by the boys and girls within the group, (4) to compare the pronunciation of *r* by those students who had previous speech training with those who had not, (5) to compare the pronunciation of *r* by students of favorable educational and cultural backgrounds with students of unfavorable backgrounds, (6) to compare the pronunciation of *r* by students whose parents were born in Louisiana with those whose parents were born elsewhere, and (7) to compare pronunciation of *r* by students living in East Baton Rouge Parish with students living in Orleans Parish, and (8) on the basis of this sampling of pronunciation to draw such conclusions as might be warranted concerning the pronunciation of *r* in the state as a whole.

The speech of two hundred and thirty-four students in seventeen freshman speech classes was recorded approximately two months after the beginning of the fall semester of 1941. Freshman classes were selected because the writer wished to study the speech of students who were unaware, for the most part, of standards of pronunciation of *r* already in existence. None of the classes had made any study of pronunciation before the records were made.

The prose selection used for the recordings contains all possible positions of *r* except initial consonantal *r*'s, post consonantal *r*'s and

stressed vowel *r*'s in initial position. In the selection which follows, the words containing *r*'s are underlined; linking *r*'s are underlined twice and opportunities for excrement *r*'s are marked with an asterisk. Only those used in this study are marked.

The current international situation is perplexing. All America* is in a state of fear and alarm. We hardly know where to turn for aid in formulating an opinion. All the news we get from journals, newspapers and the radio produces simply a mental blur. We hear from more than on source that we should declare war on Germany if any of our ships are sunk. The idea* of declaring war terrifies some. However, the same people infer that ordering our air force to search for enemy raiders is merely a measure for self-defense. Russia* is a strange ally for England, but she has brought about a situation favorable to the allied powers. Surely if China* and the rest of the Far East were to keep Japan from being victorious, law* and order would again be restored to the world.

Many events may occur before ceaseless conflict tires the enemies. The effects of this struggle will be felt in all environments. Nearly all luxuries will be curtailed. Until the hour comes when peace is restored, we may have only the bare necessities, and some poor people may be in dire need of these. After the last gun is fired, this country will have a greater worry than it endured following the War of 1914. The United States cannot hurry to shut herself within an "ivory tower" if she expects to share in the destinies of Europe. We must bestir ourselves and learn to bear many burdens ere we lose the freedom which represents the labor done by many martyrs sacrificed on Liberty's altar years ago. Our representative government cannot be preserved by singing stirring martial airs and going about attired in red, white and blue. There must be those who aspire to save their nation from being devoured from within as well as from without. They must continue laboring against such forces as unequal distribution of wealth before democracy can exist anywhere. Those who are not in a position to work directly for this goal must not deter the leaders, but must always be spurring them on in their struggle. This is a sure cure for decaying ideals within a nation.

Each student was given approximately six minutes in which to familiarize himself with the selection before making his recording. Immediately after the recording was made, the student was given a questionnaire to fill out.

The information gained from the questionnaires was used in selecting groups of subjects for study to fulfill the original purposes of the investigation.

On the basis of information obtained from these questionnaires twelve groups were selected for analysis as follows:

Groups	Number of Subjects
Complete Group.....	120
Boys	40
Girls	80
With Previous Speech Training.....	44
Without Previous Speech Training.....	43

With Favorable Backgrounds ¹	28
With Unfavorable Backgrounds ²	17
East Baton Rouge Parish	36
Orleans Parish	23
Parents Born in Louisiana	63
One Parent—Louisiana; One Parent—elsewhere in South.....	19
One Parent—South; One Parent—Border or General American Area.....	11

Space does not permit a complete presentation of pronunciations found in this investigation. However, a few general observations may be made from the results of this investigation.

1. There is little consistency of *r* pronunciation among the various groups or within any single group.

2. The complete group showed a slight tendency to use Standard Southern speech with two exceptions. (stressed vowel *r* and *i* plus *r* as in *fire*.)

3. Although there is a slight average tendency in the group to pronounce the *r* sounds in the way usually described as Standard Southern it is evident from this study that the General American pronunciation is very prominent. In two instances as noted above, the General American pronunciation was actually in the majority; in many others it was only slightly in the minority. This study does not yield any explanation of this observation nor does it show the direction of the trend in the pronunciation of *r*.

4. Sex seemed to be an influencing factor in the pronunciation of *r* by the group. With the exception of two instances (stressed vowel *r* in medial and final positions) the boys had more General American *r* pronunciations than the girls.

6. The group with unfavorable cultural background used more General American *r* pronunciations than any other group.

7. No particular difference was noted between the East Baton Rouge Parish group and the Orleans Parish group.

8. The groups divided according to birthplaces of parents showed few differences in the pronunciation of *r*. The subjects with one parent born in a border or General American area showed a slight tendency to use General American *r* pronunciation more than the other two groups.

9. The percentage of sub-standard pronunciation was quite small. None of the groups studied offered any enlightening information concerning factors which might have produced sub-standard pronunciations of *r*.

The tables which follow present a summary of the pronunciation of all the groups. Only three kinds of pronunciations are shown: Standard Southern, Sub-standard Southern, and General American. Pronunciations which could not be classified as one of these three were omitted. The pronunciations are presented in the following tables

¹ The criteria for this group were: (1) at least one trip outside state lasting three weeks or longer and (2) parents who had attended college and (3) parents who were professional people, owners of businesses or executives and (4) family income exceeding \$3000 per year.

² The criteria for selecting this group were the exact opposites of the Favorable Background Group.

according to the types of *r*. The number of occurrences was obtained by multiplying the number of times a given type of *r* occurred in the prose selection by the number of students in the group. Although these tables do not show individual pronunciations, they will serve to indicate the general prevalence of Southern, Sub-standard Southern, and General American pronunciations of the *r* phoneme in the various groups. Where duplicate words occur in the prose selection, only the first occurrence is used for the tables.

STRESSED VOWEL *r*

Group	Number of Occurrences	Percentages of Pronunciations		
		Standard Southern	General American	Sub-standard Southern
Complete Group	2160	19	72	8
Boys	720	20	71	6
Girls	1440	19	73	5
Previous Sp. Training	792	17	73	5
No Previous Sp. Training	774	27	67	6
Favorable Backgrounds	504	29	58	7
Unfavorable Backgrounds	306	10	81	5
East Baton Rouge Parish	648	28	63	6
Orleans Parish	414	22	68	6
Parents—Louisiana	1134	16	75	5
Parents—Louisiana and South	342	26	62	4
Parents—South and Border or G.A. Area	198	17	73	7

UNSTRESSED VOWEL *r*

Group	Number of Occurrences	Percentages of Pronunciations		
		Standard Southern	General American	Sub-standard Southern
Complete Group	2640	55	27	14
Boys	880	49	32	16
Girls	1760	59	24	14
Previous Sp. Training	968	59	27	13
No Previous Sp. Training	946	56	26	15
Favorable Backgrounds	616	57	23	16
Unfavorable Backgrounds	374	47	35	15
East Baton Rouge Parish	792	60	22	16
Orleans Parish	506	62	22	15
Parents—Louisiana	1386	58	26	13
Parents—Louisiana and South	418	56	25	19
Parents—South and Border or G.A. Area	506	46	32	18

POST-VOCALIC *r*

Group	Number of Occurrences	Percentages of Pronunciations		
		Standard Southern	General American	Sub-standard Southern
Complete Group	3240	57	29	3
Boys	1160	52	44	3
Girls	2080	59	35	4
Previous Sp. Training	1144	60	34	4
No Previous Sp. Training	1118	58	37	5
Favorable Backgrounds	728	65	29	5
Unfavorable Backgrounds	442	44	48	4
East Baton Rouge Parish	936	66	29	4
Orleans Parish	598	68	27	4
Parents—Louisiana	1738	54	39	3
Parents—Louisiana and South	494	58	56	4
Parents—South and Border or G.A. Area	286	52	42	4

POST-DIPHTHONGAL *r*

Group	Number of Occurrences	Percentages of Pronunciations		
		Standard Southern	General American	Sub-standard Southern
Complete Group	1920	35	31	25
Boys	640	31	35	25
Girls	1280	41	27	29
Previous Sp. Training	704	44	30	23
No Previous Sp. Training.....	688	33	28	30
Favorable Backgrounds	448	43	22	28
Unfavorable Backgrounds	272	30	42	19
East Baton Rouge Parish.....	576	45	23	30
Orleans Parish	368	45	20	24
Parents—Louisiana	1008	37	31	25
Parents—Louisiana and South	304	42	24	29
Parents—South and Border or G.A. Area.....	176	32	40	21

LINKING *r*

Group	Number of Occurrences	Percentages of Pronunciations	
		Absent	Present
Complete Group	1800	72	28
Boys	600	73	26
Girls	1200	71	29
Previous Sp. Training	660	73	26
No Previous Sp. Training.....	645	70	30
Favorable Backgrounds	420	71	29
Unfavorable Backgrounds	255	79	25
East Baton Rouge Parish.....	540	68	32
Orleans Parish	345	73	27
Parents—Louisiana	945	75	25
Parents—Louisiana and South.....	285	69	31
Parents—South and Border or G.A. Area	165	74	26

EXCRESCENT *r*

Group	Number of Occurrences	Percentages of Pronunciations	
		Absent	Present
Complete Group	600	95	5
Boys	200	95	5
Girls	400	95	5
Previous Sp. Training	220	92	8
No Previous Sp. Training.....	215	95	5
Favorable Backgrounds	140	95	5
Unfavorable Backgrounds	85	87	13
East Baton Rouge Parish	180	94	6
Orleans Parish	115	90	10
Parents—Louisiana	315	93	7
Parents—Louisiana and South.....	95	96	4
Parents—South and Border or G.A. Area	55	93	7

EDWIN FORREST: THE ACTOR IN RELATION TO HIS TIMES

ILINE FIFE
Beaumont, Texas

Edwin Forrest is important in the annals of the American Theatre, not so much because of his greatness as an actor, but because he was undoubtedly the first American to achieve fame as an actor. Forrest was "the first great American actor, the first Yankee tragedian to storm the artistic citadels of London."¹

Edwin Forrest's acting career, which began in 1820 and extended to 1872, reached the peak of its success in the forties. This period approximates very closely the Jacksonian era, one of the most significant periods in American history. This was a period of growth and development in our national life, and was characterized by the individualism of the people, a belief in the capacity of the common man, and a strong spirit of nationalism. It was a period of great westward expansion, and increased development in the industrial centers, with a coincident rise of a new and vigorous type of people who had no respect for the traditions, and accepted decencies of the political conduct of the preceding generations. The old ideas, constraints, and conservatism were giving way to a new conception of government, and to a growing faith in the common man.²

This new spirit of Americanism began to find expression in the cultural aspects of the nation as well as in the political attitudes of the country. The cultural dependence on the old world, especially in the drama, had been stronger, and had lasted longer than any other phase of our national life, but the changes brought about during the nineteenth century—improved conditions of transportation, the extension of the suffrage, the rise in power and influence of the working-man in the east, and the influence of the new states on the democratic frontier—brought, not suddenly, but slowly, a group of people to the theatre who heretofore had been "outside the consideration of the purveyors of dramatic art."³ It is only natural that this new element should be an important force in encouraging the development of a native drama with native actors, thus bringing about the ultimate termination of cultural dependence upon England. The increase of interest in drama and the impetus in theatre building was due in a large measure to such actors as Edwin Forrest, and to the encouragement of the writing of native plays which was given by Forrest and James H. Hackett.⁴ Edwin Forrest was soon to demonstrate that the theatre need no longer depend on England for actors and plays.

Edwin Forrest had the good fortune to be born at a time when leadership in the theatrical world was needed, and he was suited both

¹ Walter Prichard Eaton, "Edwin Forrest," *The Atlantic*, August, 1938, page 23.

² Frederic Ogg, *Builders of the Republic* (1927), page 37.

³ Arthur Hobson Quinn, *A History of the American Drama* (1923), page 199.

⁴ *Ibid.*, pages 203-205.

by temperament, and by attitudes to assume this leadership. Forrest was born in Philadelphia on March 9, 1806. His father died in 1819, leaving the mother with six children to support. As a consequence, Edwin was brought up in grinding poverty. He attended school from his fifth to his thirteenth year, which was all the formal education he ever had. What dramatic education he got was self-administered.

Forrest early showed signs of histrionic ability,⁵ and in trying to make for himself a place in the theatre, even as a young boy displayed the vigor and self-reliance characteristic of the period. Having no opportunity for formal lessons in dramatic art, he learned the hard way—through practice and experience.

When Forrest was just fourteen, he made his debut in the character of young Norval at the Walnut Street Theatre in Philadelphia. His career as an actor may be said to have begun with this part, but he was to serve a long apprenticeship on the frontier where he learned "on the boards of the western theatres the technique of the profession which from childhood he had loved."⁶ During this apprenticeship Forrest became thoroughly acquainted with the raw, uncouth spirit of the frontier element in American life, and he had many experiences which were calculated to influence his development as an actor.

On February 4, 1824, Forrest made his first appearance in New Orleans, at the American Theatre, as "Jaffier" in *Venice Preserved*.⁷ At this time he was at an impressionable age, and his associates—James Bowie, of bowie-knife fame; Colonel Macaire, whose fondness for the military arts and horses were his chief characteristics; Gazonac, notorious gambler; Push-ma-ta-ha, young Indian chieftain; and Charles Graham, Mississippi steamboat captain—were not conducive to a spirit of delicacy and gentleness. Graham used to come to the theatre with fifty or a hundred boatmen in his train to see Forrest act. When Forrest indulged in his "most carnivorous rages, their delight and their applause were the most unbounded." the more they applauded, the more force and energy Forrest threw into his performance. Thus Forrest was encouraged early to make physical exertion an important aspect of his portrayal of a part.⁸ Alger reminds us that, though Forrest attained to much that was higher and finer in his later years, much of the effects of these earlier experiences clung to him.

Forrest's lack of formal training led to one of his most outstanding characteristics as an actor. He disregarded any adherence to conventional and traditional forms of the theatre. As a young man Forrest, when he played Iago to Kean's Othello, had the courage to break age-old precedent and to follow his own ideas in his interpretation of the part. It was customary at that time to play a classical role after the traditional manner established by some famous star, but Forrest gave

⁵ William Rounseville Alger, *Life of Edwin Forrest* (1877), Volume I, page 56.

⁶ Oral Summers Coad and Edwin Mins, Jr., *The American Stage* (1929), Volume XIV, page 92.

⁷ Alger, *Life of Forrest*, Volume I, page 113.

⁸ Alger, *Life of Forrest*, Volume I, pages 118-126.

an original and vigorous reading to the part. Kean exclaimed, "My God, who told you to do that?" Forrest replied that it was his own idea. Kean answered, "Well, my boy, every one who plays Iago after you will have to do it too."⁹ Just as in the Jacksonian democracy there was a breaking away from the old customs and conventionalities of the previous period, so in Forrest we see the establishment of an entirely new style of acting and a disregard for the traditions of the theatre. Forrest "filled a large place in the history of the American stage—He was the exponent of a distinct school of acting."¹⁰ The *New York Herald*, September 25, 1860, in speaking of the "sensation" which Forrest had created by his return to the stage, stated:

It is not to be wondered at, either, that there are persons who do not understand the merits of the new sensation, . . . These fellows are generally foreign adventurers, washed across the Atlantic by the overflow of European civilization. . . .

As to Mr. Forrest, the secret of his success is plain enough to people who understand the American mind. Acting, according to Shakespeare and common sense, is to show the very age and body of the time, and by consequence to be varied according to the idiosyncracies of the player's audience.¹¹

This article goes on to state that others, the Greeks, the English, and the French, had their style of acting and now Forrest is building an American style. Those who criticize Forrest are trying "to measure the pyramids with a foot rule."

That is, if Forrest does not play Hamlet as Brown, or Smith, or Jenkins did twenty years ago, it follows that Mr. Forrest cannot play Hamlet at all, and the public is stupid to think he can and to pay him so handsomely for attempting it. . . .

Forrest leaves all these traditions to the sleep of the just, and plays Hamlet as he understands it, taking the plain meaning of the text, and conveying it without any nonsense or affectation to the audience. The people say, "We can understand Forrest, we know what he is driving at, therefore, we accept and exalt him." The performance is a full-blooded one. The actor seems in earnest, and in all his characteristics he is thoroughly American. . . . Mr. Forrest's Hamlet—the ideal of the character, we mean,—is entirely his own. He has brought to bear upon it a fresh, vigorous American intelligence, and of course, it is the best performance for an American audience.¹²

In Forrest's time brawn was often prized above brain, because physical prowess was a necessary quality for the successful frontiersman. Physical strength was greatly admired. Forrest, by faithful adherence to the rules of health as he knew them, developed a vigorous body. William Clapp said that Forrest "is the most attractive star on the American stage, and can, by his own individual powers, attract more people to a theatre than any living actor."¹³ William Winter

⁹ Montrose J. Moses, *The Fabulous Forrest* (1929), page 31.

¹⁰ *The New York Tribune*, December 13, 1872.

¹¹ *New York Herald*, September 25, 1860.

¹² *New York Herald*, September 25, 1860.

¹³ William W. Clapp, Jr., *A Record of the Boston Stage* (1906), page 414.

agrees that "Edwin Forrest, the idol of the multitude in his day, prevailed mostly by overwhelming animal magnetism."¹⁴

Forrest's voice was astonishingly powerful and full-bodied, but not highly flexible. He could express the stronger, more elemental feelings with great effectiveness, but was unable to get the lighter qualities into his interpretations.¹⁵ He was conscious of the power of his voice, and took great pleasure in exercising it to the fullest extent to bring rounds of applause from his admirers. These demonstrations, however, shocked the more aesthetic members of the audience. His speech was like a "thunderbolt" and not even "nerves of gutta-percha could remain unshaken" by the blow.¹⁶ Forrest was not concerned with those persons of a feeble and delicate constitution, and refined sensibilities. He liked to give full expression to the elemental passions which can be understood the world over.

Theatre-goers in the days of Forrest were divided into two definite groups—those who liked Forrest and those who did not. In general the masses were for Forrest while the more conservative and aristocratic elements never warmed to him. The fact that Forrest's acting appealed more to certain classes of people than to others suggests that he was not universal in his appeal but was popular with the newer elements in American life. Forrest shocked, astonished and even terrified some of the theatregoers in his day. Walter Prichard Eaton said that he used to ask his mother, who had seen Forrest, what the actor was like, but that she would always answer that she could not remember anything definite about him except that he always made her shiver, and then she would shiver again at the memory.¹⁷

The quarrel between Macready and Forrest, which resulted in the Astor Place Riot, May 10, 1849, was in reality a class war. Those in sympathy with Macready were termed "the silk-stocking gentry," and the "English aristocrats"; those in favor of Forrest rallied under such names as "the workingmen" and "Americans." Of course, it would be erroneous to conclude that all of the more intellectual and cultured people disliked Forrest and that his followers were made up entirely of the "Bowery b'boys" and the unlearned. This is not the case. It is true that he was more popular, as a whole, with the masses of society than with that smaller, more educated group. This fact suggests that his acting lacked something of the artistry and the polish of his English contemporaries. Forrest held the tragic scepter before Edwin Booth, but

... never succeeded in winning any ardent devotion from the intellectual part of the public, but was constantly compelled to dominate a multitude that never heard any sound short of thunder and never felt anything till it was hit with a club.¹⁸

¹⁴ William Winter, *Vagrant Memories* (1915), page 443.

¹⁵ Alger, *Life of Forrest*, Volume II, pages 473-474.

¹⁶ Eaton, *Edwin Forrest*, page 247.

¹⁷ *Idem*.

¹⁸ Winter, *Vagrant Memories*, pages 183-184.

Forrest's chief contribution to the drama was a "widespread, delightful, and improving interpretation of the art of acting to the lower order of intelligence."¹⁹

Another aspect of Forrest's appeal and popularity was his intense patriotism, which he manifested at every opportunity. This was a period of extreme nationalism, and Forrest was in full harmony with the new spirit. There is no doubt that he was a sincere patriot and that the masses were attracted to him partly on this account.

The new sense of nationalism and self-assertiveness, not only in the individual, but in the nation as a whole made the time ripe for an American to assume the leadership in developing an appreciation of native actors and native drama. Until the advent of Forrest no American had made any particular impression in the theatrical world, and because of the trends of the time, it was Forrest's good fortune to break down the conception that only those actors from across the Atlantic were worthy of recognition. He was the first American star to shine on the stage with brilliancy both at home and abroad.²⁰ Forrest had the distinction of influencing the theatre in his day as few men have done. Winter, in Forrest's obituary, said:

He filled a great space in the history of the American stage. His name and his personal presence have been made familiar to the people of many cities; he was the founder of a distinct school of acting; and, as we have intimated, there were elements in his rugged and turbulent individuality that made it interesting, significant, and usefully responsive to intelligent study.²¹

Moreover, there is no stronger indication that Forrest was a product of his age than the fact that his death sounded the death of the school of acting of which he was the chief exponent. The same terms which are descriptive of the Jacksonian era (disregard for established convention, self-reliance, independence of thought and action, a feeling of intense nationalism, and a spirit of vigorous robustness) are also applicable to Forrest and his style of acting.

Not only was the spirit of the times reflected in the acting of Forrest, but to him belongs the distinction of making drama popular with the masses of the people. Whatever may be said, good or bad, about Forrest as an actor, he served his purpose in "the great educational system of the age."²²

It is true that Forrest was typical of his day, and that he often exemplified the crudities of the era rather than the refinements. It is also true that there is room for argument as to the degree of the perfection of his acting. However, it can not successfully be denied that he deserves a large and important place in the history of the theatre in America and in the cultural development of the Jacksonian period.

¹⁹ William Winter, *Wallet of Time* (1913), Volume I, page 126.

²⁰ Mary Caroline Crawford, *The Romance of the American Theatre* (1925), page 173.

²¹ *New York Tribune*, December 13, 1872.

²² *New York Tribune*, December 13, 1872.

A CRITIQUE ON "THE CURRY METHOD"

CHRISTINE DRAKE
Alexandria, Louisiana

In the nineteenth century many elaborate systems were evolved for use in the teaching of elocution. A great many of the proponents of these systems in their own teaching emphasized a naturalness in delivery and viewed their work as a fine art, but they contended with Goethe "that all art must be proceeded by a certain mechanical expertness." Gradually these systems, falling into the hands of inferior teachers, became perverted. Sincerity and naturalness were forgotten; emphasis was laid only on the mastery of a technique. As a consequence, unpleasant connotations arose around the word "elocution."

At the end of the nineteenth century Samuel Silas Curry arose almost like a prophet in the field of speech. As a teacher he gained a reputation for developing in his students a natural and forceful style of delivery. His influence was widespread. Clergymen, lawyers, actors came to him in large numbers to be trained; other teachers of elocution came to study his method.

It is generally known that Curry discarded the term "elocution" which had fallen into such disrepute and called his work "expression." Although Dr. Curry called his work by a new name, it was not in a literal sense new. Actually it was composed of the better parts of older elocutionary methods. Had Curry redeemed the word elocution, as was suggested to him, instead of discarding it, it would have been a more appropriate name for work in oral expression than "expression." In its derivation elocution comes from "elocutio," one of the five divisions of classical rhetoric. From its literal meaning "speaking out" it is perhaps a more fitting term than any yet applied to the art of speaking.

Curry says that he was once asked by a leading college president to redeem the word "elocution" from the mechanical views concerning it instead of calling his work by a new name. His reply was:

But words have a history, and it is very hard to interfere with the tendencies of words to certain meanings. The word elocution has come to be so universally applied to mechanical methods, that it seems impossible to make it mean anything else to the minds of the majority. A new thing, a new mode or method is ever expected to have a new name. Let us therefore call the method here advocated, expression. Then those who believe in the one-sided and merely mechanical method can call their work by their own beloved name, elocution; and those who believe in the deeper and broader work, including training for cause, means and effect in delivery, can be known as teachers of expression.¹

THE PHILOSOPHY

Always a prolific writer, Curry is the author of fifteen published books and many magazine articles. Curry's second publication, *The Province of Expression*, 1891, is the work in which he attempts to set forth his philosophy in most detail. Curry had planned that this book

¹ S. S. Curry, *The Province of Expression* (1891), page 380.

was to be the introduction to a series of works which would unfold the fundamental principles of more natural and adequate methods for the development of all forms of delivery.

The material in the book was the result of years of study and of experimentation in teaching. Curry was forty-four years old at the time of its publication. Twelve years prior to this, he had founded what was to become the School of Expression. He states in the preface that this book was issued with the same motive with which the school was founded.

Without the School of Expression these methods could not have been applied and tested, as no other institution offered opportunities for the evaluation and perfection of such advanced views in all different phases.²

Broadly speaking, the basic course from which Curry draws his philosophy of expression is nature. So high a value does Curry set on the understanding of the principles of nature that he says such knowledge is necessary not only to the student of oral expression but to all students.

In Curry's conception of the universe, nature is created by God. All art in reality is nature as it is conceived and created by man. Without art to interpret, nature is never made manifest. It becomes clear then that if one accepts the principles of nature as the basis for a philosophy of expression, he must also accept the principles of art.

Curry substantiates this idea by showing that the primary elements governing expression in nature are identical with the primary elements governing expression in art. Of expression in nature, he says:

Throughout the universe we find that everything which is revealed to sense is simply an external manifestation of something which is mystic, an outward sign of an inward substance, an outward action of an inward activity.³

Of expression in art, he says:

The transcendentalist and the realist both agree to the great fundamental fact that all art is the revelation of subjective impression into some kind of objective body. This, as we have seen, is expression.⁴

Furthermore, the characteristics of expression in art and in man, as Curry relates them, are found to be the same as the characteristics of expression in nature as Curry has observed them, namely:

1. All expression comes from within outward.⁵
2. All expression must be spontaneous.⁶
3. Expression must be original.⁷

² *Ibid.*, page ix.

³ *Ibid.*, page 25.

⁴ *Ibid.*, page 101.

⁵ *Ibid.*, pages 171-172.

⁶ *Ibid.*, page 172.

⁷ *Ibid.*, page 177.

4. Expression must seem to be the result of an inevitable cause; that is, it must possess organic unity.⁸
5. Expression must be free.⁹
6. Expression must possess harmony or consistency.¹⁰

Curry points out that there are many other characteristics of expression in nature. However, those just mentioned are the ones he enumerates particularly.

THE PHILOSOPHY OF METHOD

Having formulated his basic philosophy of expression Curry next began a search for a philosophy of method. All art, Curry states, is based upon science. Curry had been inspired with the possibility of a science of voice during his study with Dr. Alexander Graham Bell at the Boston School of Oratory. Curry felt that

A science of training becomes absolutely necessary when a teacher comes face to face with an awkward man without any control of his limbs, whom he desires to elevate along the lines of nature's intention, or in contact with a voice constricted and hard, nasal and throaty which he must improve. Mere haphazard practice has unfortunately been the custom or practice in elocution in accordance with some mechanical and artificial system, but neither of these have ever been adequate. The voice is not a machine and cannot be built. It is part of Nature, and must be developed in accordance with her laws.¹¹

In the 1880's while investigating the case of a preacher, who by misuse of his voice had acquired a chronic congestion of his pharynx, Dr. Curry thought he had found a clew to a fundamental condition upon which to base a science of training. This was the principle that activity in the middle of the body causes a simultaneous passivity and opening of the throat passage. After years of careful study, he accepted this principle and used as the first step in his voice training program the development of "the activity in the middle of the body"—the diaphragm. From this basic principle he built up a voice training program which he outlines in detail in *Mind and Voice*.¹²

The training of the mind, too, Curry attempts to put upon a scientific basis. In *Lessons in Vocal Expression*¹³ and *Foundations of Expression*¹⁴ one may trace the influence of James's¹⁵ "stream of consciousness" theory in Curry's terminology as he gives his method for the development of the mind or "cause" of expression.

Most of Curry's techniques of bodily training for expression seem to have been given to the world through the teachings of his students rather than through his own writings. Of all the parts of his training

⁸ *Ibid.*, page 178.

⁹ *Ibid.*, page 180.

¹⁰ S. S. Curry, *Lessons in Vocal Expression* (1895), page 15.

¹¹ Curry, *op cit.*, page 371.

¹² S. S. Curry, *Mind and Voice* (1910).

¹³ S. S. Curry, *Lessons in Vocal Expression* (1895).

¹⁴ S. S. Curry, *Foundations of Expression* (1907).

¹⁵ William James, *Psychology* (1892).

program, that of pantomime is most scantily treated in Curry's works. This may be accounted for by the fact that in the original outline of his series of writings, he did not plan for a book on it.

It can be seen that the department of pantomime is here omitted. The reason for this is that another has long been working upon this department and it is but just that it should be left for him to complete.¹⁶

Although earlier books contain chapters on pantomimic training, Curry's one book on body training, *How to Add Ten Years to Your Life*,¹⁷ was published as late as 1915 and contains what is really a physical training program with a mental slant. The theories underlying Curry's method of pantomimic training are identical with those he attributes to Delsarte. The two Delsartian theories—one, that pantomimic action determines the quality of the voice and gives it its color and texture, and the other, that emphasis in pantomimic training must be placed on fundamentals rather than accidentals—form the bases of Curry's most outstanding teaching techniques.¹⁸

AN EVALUATION

Perhaps because of his strong reactionism against the mechanical school, Curry so emphasizes the mental basis of expression in his general philosophy that one is led to assume that that is practically the chief point of emphasis in his training program.

A common misconception seems to have arisen in regard to Curry which does not appear to be substantiated after a careful reading of his works. That is, the idea that he belonged to the so-called "natural" or "thought" school of expression, which had its modern beginnings with Whately. For many years Curry's philosophy of teaching expression has been classified as the outstanding example of the "think the thought" school. Perhaps the first to apply this term to Curry's method was Dr. Charles H. Woolbert. In criticism of this method, Woolbert says:

"Thought" teaching leaves out of consideration the fact that oral expression is aimed at a hearer, that the hearer gets a reaction only as he grasps certain meanings, that the speaker's business is to attend to these objective meanings just as much as to indulge in honest subjective self-expression.

It is only under ideal conditions that "thought" methods can make a complete system of instruction. Imperfect minds and imperfect voices cannot work together in that fine conjunction that brings perfect results.¹⁹

Woolbert is assuming Curry's philosophy to be that of Whately.

The practical rule, then to be adopted in conformity with the principles here maintained is, not only to pay no attention to the voice, but studiously to with-

¹⁶ S. S. Curry, *The Province of Expression*, page vii.

¹⁷ S. S. Curry, *How to Add Ten Years to Your Life* (1915).

¹⁸ S. S. Curry, *The Province of Expression* (1891), pages 353-354.

¹⁹ Charles H. Woolbert, "Theories of Expression, Some Criticisms," *Quarterly Journal of Public Speaking* (July, 1915), Volume I, page 130.

draw the thoughts from it, and to dwell as intently as possible on the sense, trusting to nature to suggest spontaneously the proper emphases and tones.²⁰

In reality Curry appears to have been in accord with Woolbert himself. Curry's criticism of Whately is the same as that given above by Woolbert for Curry.

The statement that if a man has the thought and is stirred by the feeling he will be likely to say it right, is true, if all the channels of expression were open and if the man were free from bad habits. But to give no attention to habit or right and wrong modes of execution, is to have no regard for unbalanced emotional conditions or perverted channels of expression, is to abandon men to all sorts of wild impulses and to reduce all oratorical delivery to chaos. This has been the result of Whately's work. During the past fifty years less and less attention has been given to delivery, until now men stand up before audiences with their hands in their pockets, and with scarcely a movement of the body or modulation of the voice, give thought with no relation to experience.²¹

Miller, who herself had been a student of Curry and was personally familiar with his teaching method, points out that his approach to speech problems was essentially objective.

The most striking fact this study has brought out is that the point least stressed in Dr. Curry's theoretical psychology, viz., a monistic idea, or at least a behavioristic methodology, is the one which is most stressed in his teaching method. His approach to speech problems was essentially objective, and his teaching has very much in common with thorough-going behaviorists in the field of speech at present.²²

It is sometimes thought that Curry was mechanical in practice, if not in theory, and that in his later writings he shifted to the mechanical school. However, as late as 1910 in the book, *Mind and Voice*, in describing the interpretation of a poem by Whittier he says:

In the third line from the last of the following notice the long, decided, rising inflexion, as if with astonishment and surprise. This, however, may be given with a decided falling inflexion. Whether all words here are rising or all falling, or part rising and part falling, must depend upon the attitude of the speaker's mind, but decided inflexions of some kind are necessary.²³

Curry's highly figurative and ambiguous style of writing seems to be the "bete noire" of the more recent research students. Various reasons have been given for this, such as, the fact that Curry had nothing but the dualistic terminology of the day in which to describe his newer ideas.

Whatever the reason for the lack of organization and the intangi-

²⁰ Richard Whately, *Elements of Rhetoric* (1855), page 404.

²¹ S. S. Curry, *The Province of Expression* (1891), pages 333-334.

²² M. Oclo Miller, "The Psychology of Dr. S. S. Curry as Revealed by His Attitude Toward the Mind-Body Problem," (Unpublished Master's Thesis, State University of Iowa, 1929), page 73.

²³ S. S. Curry, *Mind and Voice* (1919), page 248.

bility of Curry's writings, read as a whole and put together with comments from the writings of those who have studied with him, without a doubt they may be found to contain basic principles for which modern teachers have found no better substitute. Though there appears to be a certain amount of superficiality in Curry's method to which the modern scientific mind objects, yet there is obviously much to be found that is fundamental to any good method.

All sincere teachers of interpretation will agree with the quotation from Curry which is found in a recent textbook.

The highest requisite of a good reader is the power to see what is not visible to the eyes, to realize in imagination every situation, to see the end from the beginning by the imagination, and to realize a unity of purpose in each successive idea.²⁴

The test of Dr. Curry's greatness as a teacher of interpretation does not lie in the books in which he attempted to set forth his philosophy and method of teaching. His real life work is obvious to all in the personalities of the thousands of pupils whom he taught and who in turn have taught others. The words which Curry wrote in memory of his most-beloved teacher, Alexander Melville Bell, might be equally applicable to his own life.

But the name of a great teacher, as the name of a great actor is written in water. His life flows into the lives of those he taught. Even his published method will be unread and forgotten. Yet what class of men yield a greater influence.²⁵

²⁴ Andrew Thomas Weaver, *Speech* (1942), page 135.

²⁵ S. S. Curry, *Alexander Melville Bell* (1906), page 17.

BOOK REVIEWS

RICHARD C. BRAND

A HISTORY AND CRITICISM OF AMERICAN PUBLIC ADDRESS. 2 vols. Edited by William Norwood Brigrance. New York: McGraw-Hill Book Company, Inc., 1943; pp. xviii, 1930. \$10.00.

A History and Criticism of American Public Address is a two volume work culminating nearly ten years of cooperative study and research. It was made possible by the initiative of Henry L. Ewbank, who, as president of the National Association of Teachers of Speech, appointed an editorial board and charged it with the responsibility of preparation and publication of such a study. William Norwood Brigrance was named editor, and the board was composed of the following: A. Craig Baird, Lionel Crocker, C. C. Cunningham, Dallas C. Dickey, Louis M. Eich, Henry L. Ewbank, Frank M. Rarig, Grafton P. Tanquary, Lester Thonssen, Herbert A. Wichelns, and W. Hayes Yeager.

To this editorial staff goes a hearty word of commendation for the splendid work that its members have done. It is no mean task to collect, read, recommend revision and bring into one single unit the separate works of some forty authors in different parts of the country in such a way that there is a single direct focus. All the addenda of editorship—the complete table of contents in each volume, the comprehensive index, the chronological material at the beginning of each chapter in the second section—all are so handled as to reflect careful and painstaking work. The fact that the work has taken over nine years is an index to the thoroughness in both planning and writing, and the resulting volumes are worthy of the time and labor spent.

The work is divided into two main divisions: the first, The Historical Background of American Public Address, and the second, Leaders in American Public Address. The background is divided, for convenience of treatment, into five periods or chapters: 1. The Colonial Period; 2. The Early National Period, 1788-1860; 3. The Later National Period, 1860-1930; 4. Woman's Introduction to the American Platform; and 5. Teaching of Rhetoric in the United States During the Classical Period of Education. Each of these periods has been treated by a different author as has each of the leaders in public address discussed in the second section. In the second section speakers have been classified in the areas in which it is believed their influence was most keenly felt. Specific areas chosen are: in religion, in reform, in law, in general culture, in education, in labor, and in statecraft.

As Mr. Brigrance states in his Preface, the task of compiling an historical background for public address was a most difficult one as no adequate history of public address has yet been written and general histories have given no systematic account of its influence. Therefore the amount of research for these volumes have been vast, but the work has been well done. Each author has prepared his chapter in a scholarly and interesting manner.

The Colonial Period by George V. Bohman has been treated under two main sub-sections: one, the background for speaking, which gives a picture of the colonist in his cultural, educational, dialectical, and linguistic environment; and, two, types of speech occasion, which treat all occasions of colonial speaking under the heads of: (1) religious speaking; (2) legislative speaking; (3) legal

speaking, including charges delivered by judges to grand juries and pleas of lawyers in ordinary courts; (4) academic speaking, and (5) popular speaking.

The Early National Period is discussed by its authors, Bower Aly and Grafton P. Tanquary, at three typical dates: The Founders: 1788; The Second Generation: 1820; and The Third Generation: 1850. Under each heading are described such topics as conditions affecting public discussion, occasions for speaking, prevalence of speech making and the like.

The third era, The Later National Period: 1860-1930, has been treated by Kenneth G. Hance, H. O. Hendrickson, and Edwin W. Schoenberger. As is typical of the entire volume, each period is approached in a different manner from its predecessor, a fact which makes for interest and variety in style and gives us the treatment considered most effective for each period. The Later National Period has been divided into two main subdivisions: (1) Public Address and the Events of the Period and (2) Certain Distinctive Aspects of Public Address. Under the first division the following eras are discussed: (a) the reconstruction period, (b) the populist period, (c) the era of imperialism, (d) the period of reform, (e) the first world war period and (f) the post war period. Under the Distinctive Aspects of Public Address, the authors have given four trends as the most important of the era: (a) the development of the lecture platform, (b) the farmer becomes articulate, (c) Congressional debate tends to be supplemented by committee deliberation and (d) public address and the labor movement.

According to the editor in his Preface the emergence of women on the American platform was so distinctive a phase of history that it seemed best to give it fitting emphasis in a separate chapter. This chapter, *Woman's Introduction to the American Platform*, was written by Doris G. Yoakam, who has treated her subject under the headings: (1) Age of Experimentation, (2) The Auspicious Forties, (3) The Final Emergence, and (4) The Significance. The author develops her ideas by sketches of the life works and addresses of eight early women speakers.

The fifth chapter on the Historical Background of American Public Address is unique and of utmost interest to members of the profession. It is entitled, *The Teaching of Rhetoric in the United States During the Classical Period of Education*, and is written by Ota Thomas. It gives a review of rhetoric and speech: (a) in the curriculums, (b) in practice in the colleges, (c) in the literary societies, and (d) the teaching of rhetorical theory as revealed by student reading and by the theses done in the field.

The magnitude of the work, the vastness of research required and the completeness with which the ground has been covered are obvious from the above summaries. In addition a polished, scholarly style characterizes the writing in each period.

The second section of the work, *Leaders in American Public Address*, contains critical studies of twenty-eight representative American speakers. The choosing of these men was another difficult task; and there may be favorites—and well known figures in public address—who are not found here, but there will be found a broad cross-section representing the best that America has to offer.

"In the critical studies, as in the historical studies, the reader will find a wide diversity in patterns of treatment." As the editor sees it one standard of

criticism would have been undesirable and impossible as not all scholars agree on the same philosophy of criticism. Some critics here presented follow the pure Aristotelian pattern while others have modified it and still others abjured it altogether. Such diversification makes for better reading interest and adds a touch of the spice of variety to these scholarly dissertations and seems to be better adapted to the different periods, areas, backgrounds and speech situations of the several men than one set critical formula would be.

For the most part the criticism follows two general plans. One begins with a brief background of the man, his speech training, his immediate environment and the time in which he lived, and proceeds to discuss his work in somewhat chronological order, with emphasis on subject, occasion and effect upon audiences. The author then goes on to consider matters of delivery, instruments of persuasion and methods of composition and preparation.

The second method is used where the influence of the speaker has been felt through a series of sermons and addresses rather than through several specific famous speech occasions. In this method such material as subject, organization, audience, adaptability to audience, delivery, and effect is stressed.

But, as has been mentioned, no one or two plans of procedure can be said to work for all the studies, and in each case, the authors have used that method of treatment which is best suited to the particular man in question, since it is obvious that Stephen Douglas (famous chiefly for the Lincoln-Douglas debates) should certainly not receive the same treatment as Lincoln, whose work is allotted two chapters.

As a permanent contribution to the history of public address in America these two volumes are outstanding. They should be but the beginning for future study, and their painstaking research, careful exposition and scholarly manner, should be an inspiration to the future as well as a boon and source of pride to the present.

RICHARD C. BRAND,
University of Alabama

A PRONOUNCING DICTIONARY OF AMERICAN ENGLISH. By *John S. Kenyon* and *Thomas A. Knott*. Springfield, Mass.: G. and C. Merriam Company, 1944; pp. lii, 484. \$2.50.

Here at last is the book that many teachers and students of speech have been wanting for many years—a pronouncing dictionary of American speech using phonetic symbols. Students of phonetics are well aware of the vicious cycle that has heretofore hindered the spread of both phonetic science and applied phonetics, as well as the popularization of the International Phonetic Alphabet. The lack of a dictionary has seemed to many to limit seriously the values of the study of phonetics; hence the subject has been pursued by only a few students with special interest in the field. This in turn has limited the demand for a phonetic dictionary and doubtless delayed publication.

For a number of years the writer has been expressing the hope in various speech classes that in the not too distant future some publisher would be willing to run the risk of a loss, or at best a small return, and sponsor such a dictionary. We are indebted to G. and C. Merriam Company for making the venture and breaking the cycle earlier than many of us had dared to hope in view of the present world situation. The writer is not unaware of the existence of an

earlier phonetic dictionary by Palmer, Martin and Blandford (W. Heffer and Sons, 1926) based on the speech of Southern England but giving American variants. However, this dictionary by no means filled the need for a pronouncing dictionary based on American speech and its transcriptions of many American pronunciations are open to serious question.

We are also fortunate that the editorship was in the hands of two such outstanding scholars as John S. Kenyon and Thomas A. Knott, both of whom have had considerable experience in dictionary making. These men need no introduction to our readers—their names as editors insure a sound and scholarly book that should do much to advance the study of phonetics.

The book itself must be seen and used to be appreciated fully. It is well printed and durably bound. It contains 50 pages of Preface and Introduction and 484 pages of words. It is a *pronouncing* dictionary; it deals solely with pronunciation, and its makeup is determined largely by that purpose. The editors state that, "Our problem has been to record without prejudice or preference several different types of speech used by large bodies of educated and cultivated Americans in widely separated areas and with markedly different backgrounds of tradition and culture. Here let it be emphasized once for all that we have no prejudice whatever either for or against any of these varieties of American speech." They also make it clear that the standard of pronunciation followed is not that of "formal platform speech" which is the type of pronunciation indicated in *Webster's New International Dictionary, Second Edition*, but that, "... this is a dictionary of colloquial English, of the everyday unconscious speech of cultivated people—of those in every community who carry on the affairs and set the social and educational standards of those communities."

The transcription follows closely the announced purpose of the book. The dictionary is, "... not intended as a source book for the study of American dialects." Standard variants in Northern (General American), Eastern and Southern speech are given regularly and other variants are mentioned occasionally.

The editors make no claim to perfection in all of the entries. It is to be expected that any user of the book may find occasion to differ widely with the editors over some indicated pronunciation. This in no way negates the value of the dictionary, nor, indeed, does it necessarily prove that the editors are wrong. By and large, this dictionary is trustworthy because it is based upon sound observation and careful scholarship.

The introduction is a brief and lucid summary of the necessary background information. Space does not permit a resume of its contents, but the reader should be warned that, in the opinion of this writer, a careful study of this material is essential to an intelligent use of the dictionary.

Doubtless, when the editors faced the task of deciding what symbols to use and how to use them, they realized from the first that they could not please everyone—and might not please anyone. The reviewer is pleased—though not perfectly—and he believes that the alphabet used will meet with general approval.

Although believing that superlatives are best rationed sparingly, your reviewer feels that this book must be called a "landmark." I do not hesitate to recommend its purchase by anyone in our field who has even a modicum of knowledge of, or interest in, phonetics, and to urge that it be made available in

all speech libraries. It seems to me to be a "must" as a reference book for any course in phonetics.

Perhaps it is not too early to remind the editors and the publishers that the next great need is for a similar dictionary adapted to the grade school level. Such a dictionary would probably not net its publishers a fortune, but it might make a valuable contribution to the task of clearing away for future generations the welter of diacritical markings that everyone learns and nobody knows.

CLAUDE E. KANTNER,
Louisiana State University

AN ENGLISH PRONOUNCING DICTIONARY. Fifth Edition. By Daniel Jones. New York: E. P. Dutton and Company, 1943; pp. xxviii, 496. \$2.50.

Students of phonetics will need no introduction to this book. First published in 1917, it is now in its fifth edition. Through all these years the book has been the standard authority on the pronunciation of "received" English, and its author, Daniel Jones, is held in the highest esteem by American scholars as an authority in the field of phonetics.

For those not so familiar with the dictionary, let it be said that, in the words of the author, "The pronunciation represented in this book is that which I believe to be most usually heard in the families of Southern English people who have been educated in the public schools." And further that, "No attempt is made to decide how people *ought* to pronounce; all that the dictionary aims at doing is to give a faithful record of the manner in which people *do* pronounce." The present edition contains 54,860 words in International Phonetic transcription. The most recent major changes were made in the fourth edition (1937), at which time four additional symbols were adopted for use, vertical stress marks were substituted for the former oblique ones, and many new words were added. For the present edition, the publishers advertise the addition of 102 new words and correction or amplification of 243 words.

The reviewer has always felt that Professor Jones has limited the usefulness of his dictionary by his insistence upon a "broad" system of transcription involving the fewest possible symbols. The dictionary thus gains in simplicity but loses in accuracy. The addition of four symbols in the fourth edition partially, but not wholly, reduces this weakness.

This criticism, however, is minor in comparison with the evident strength and authority of the dictionary. It is an obvious companion-piece on the library shelf to *A Pronouncing Dictionary of American English* by Kenyon and Knott, reviewed elsewhere in this issue.

However, let no American student of phonetics, no matter how apt his mastery of the International Phonetic Alphabet, deceive himself into thinking that he can learn to speak the dialect of the cultured inhabitants of Southern England by looking up the pronunciation of words in this dictionary—unless he already has some familiarity with the language as spoken by a native.

CLAUDE E. KANTNER,
Louisiana State University

NEWS AND NOTES

LOUISE SAWYER

T. Earle Johnson, head of the Department of Speech at the University of Alabama, is teaching only one speech class this year. He is devoting most of his time to teaching physics in the army training program.

The University of Tennessee speech staff is kept busy with the English-Speech courses for the twelve hundred Air Corps students on the campus.

Speech classes have been recently organized throughout Peabody High School training school at Georgia State College for women at Milledgeville. Jane Sparks, a speech major from G.S.C.W., is doing her student teaching in the newly organized speech classes.

A group from Converse College entertained a soldier audience in the maneuver area, seven miles from Camp Croft. The program was given out in a field, the audience sitting on the hill side, with an army truck for a background. The program consisted of *Love in the Wings* by Molnar, some of Dorothy Parker's satiric poems, monologues, and music.

Shorter College Players presented a one-act play at the opening of the new theatre at the Battey General Hospital, Rome, Georgia.

William Ray, former debate coach at the University of Alabama, was recently promoted to 1st Lieutenant in the Armored Force. Lt. Ray is now a gunnery expert and is stationed at Fort Knox, Kentucky.

A four weeks' speech course for the aircrew army students has recently been added to the war training program at the University of Alabama. Richard C. Brand and Mrs. T. Earle Johnson are instructors of this course.

Milton Wiksell, who received his Master's degree in speech at Louisiana State University in 1931, has left his position at the University of Maryland to enter the army.

Ensign Hardy Perritt and his wife, Mrs. Margaret Floyd Perritt, are now in Miami, Florida.

Captain Harold Marsh, M.A., 1940, was a recent visitor at L.S.U. where he did his graduate work in speech. He is now stationed at Barksdale Field near Shreveport, La.

Alan Huckleberry, who received his Master's degree in speech at L.S.U. in 1940, is now teaching at Ball State Teachers College in Muncie, Indiana.

Miss Jeanne Kellar, who finished her undergraduate work at L.S.U. in June 1942, has returned to fill the position of assistant stage technician, replacing Miss Sarah Carmack who resigned to return to her home in Plattsburg, Missouri.

Harry S. Wise has finished his pre-medical training at L.S.U. and is now enrolled in the University's Medical School at New Orleans.

Dr. C. M. Wise and Dr. G. W. Gray attended the national convention of the N.A.T.S. during the Christmas holidays.

THE ROCKY MOUNTAIN SPEECH CONFERENCE

The Twelfth Rocky Mountain Speech Conference which ended February 17, was held at the Little Theatre of the University of Denver, Denver, Colorado, with significant work on the part of delegates from nine states, and a total registration of 454. In the forensic program, the largest assembly of students

attending, passed resolutions on the postwar world showing that student thought is active and aggressive. The majority group of college students favored an international police force, responsible to a League of Nations as a permanent agency; while the High School students stressed the League of Nations angle of the postwar situation. The general program featured discussion of the future of television and the radio, as a vocational field for college students.

Important speech leaders directing the conference were: Dr. Elwood Murray, Professor of Speech and Dramatic Arts at the University of Denver; Dr. Earl Wells, President, Western Association of Teachers of Speech, Oregon State College; Dr. T. Earl Pardoe, Brigham Young University; Hurst J. Swiggart, Instructor, Teaching Methods and Speech at Lowry Field and former Speech Supervisor in the Tulsa, Oklahoma Public Schools; Dr. Frank Dickinson, Professor of Philosophy, University of Denver; and Dr. Joseph H. Baccus, Redlands University, Redlands, California.

S.A.T.S. PLAYS

G.S.C.W., Milledgeville, Georgia. Director, Edna West. *Arsenic and Old Lace, Cry Havoc.*

University of Tennessee Playhouse. *Guest in the House, Personal Appearance, Watch on the Rhine.*

Western Kentucky Teachers College. Director, J. Reid Starrett. *Claudia.*
Converse College. Director, Hazel Abbott. *Junior Miss.*

Blackfriars, University of Alabama. *Heart of a City, Ladies in Retirement, Love from a Stranger, Arsenic and Old Laze, Letters to Lucerne.*

Cushman Club, Brenau College. Director, Maude Fiske LaFleur. *Hay Fever, Candida.* Director, Lois Gregg Secor.

Georgia Teachers College. Director, Mamie Jones. *Junior Miss.*

Louisiana State University. Director, Carolyn Vance, *The Trojan Women.*

INDEX

Volume IX

THE SOUTHERN SPEECH JOURNAL

1943 - 1944

Acton
All C
1
Audi

B., F
Bene
Biog

Book

INDEX

The Southern Speech Journal

Volume IX

A

	No.	Page
Actor's Views on Acting, The. Milton J. Wiksell	3	65
<i>All Gunned Up</i> , by Joseph Spalding. Play Reviews. (Robert B. Capel)	2	43
Audio-Visual Aids in Speech Instruction, The Nature and Use of. I. F. Simmons	2	28

B

B., R. C. Book Reviews. (See Book Reviews)		
Beneath the Case. Charles Thomas Brown	1	17
Biographical Sketch of James Edward Murdock, A. Roberta Fluitt White	4	95
Book Reviews:		
<i>Curtain Rises, The</i> , by Robert W. Masters and Lillian Decker Masters. (R. C. B.)	1	22
<i>Developing Ideas into Essays and Speeches</i> , by Harry W. Robbins and Robert T. Oliver. (Richard C. Brand)	2	46
<i>Discussion: Principles and Types</i> , by A. Craig Baird. (Richard C. Brand)	2	45
<i>Ease in Speech</i> , by Margaret Painter. (R. C. B.)	1	22
<i>English Communication, A Handbook of Writing and Speaking</i> , by Kendall B. Taft, John F. McDermott, Dana O. Jenson, and W. Hayes Yeager. (R. C. B.)	1	20
<i>English Pronouncing Dictionary, An; Fifth Edition</i> , by Daniel Jones. (Claude E. Kantner)	4	122
<i>Extempore Speech, The</i> , by Earl W. Wells and Paul X. Knoll. (Richard C. Brand)	2	47
<i>Handbook of Public Speaking, A, Revised Edition</i> , by John Dolman, Jr. (R. C. B.)	1	20
<i>History and Criticism of American Public Address, A</i> , edited by William Norwood Brigrance. (Richard C. Brand)	4	122
<i>Principles of Speech, Military Edition</i> , by Alan H. Monroe. (R. C. B.)	1	20
<i>Pronouncing Dictionary of American English, A</i> , by John S. Kenyon and Thomas A. Knott. (Claude E. Kantner)	4	120
<i>Reconstituting the League of Nations</i> , by Julia A. Johnson. (George K. Smart)	3	84
<i>Rehearsal</i> , by Miriam A. Franklin. (Lucile L. Chenault)	2	46
<i>Representative American Speeches: 1942-43</i> , selected by A. Craig Baird. (Richard C. Brand)	3	84
<i>Speaker's Notebook, The</i> , by William G. Hoffman. Richard C. Brand)	2	45
<i>Speaking and Listening</i> , by Bert Emsley, Frances E. Jones, and William M. Timmons. (R. C. B.)	1	20
<i>Speech, A High School Course</i> , by Lew Sarett, William Trufant Foster and James H. McBurney. (R. C. B.)	1	21
<i>Speech for Military Service</i> , by William Norwood Brigrance and Ray Keeslar Immel. (R. C. B.)	1	21
<i>Speech in Education</i> , by Ollie L. Backus. (Richard C. Brand)	3	85
<i>Training the Voice for Speech</i> , by C. Raymond Van Dusen. (R. C. B.)	1	21

	No.	Page
<i>Voices of History: Great Speeches and Papers of the Year 1941</i> , edited by Franklin Watts. (R. C. B.)	1	20
Brand, Richard C. Book Reviews. (see Book Reviews)		
Brown, Charles Thomas. <i>Beneath the Case</i>	1	17
Brushing the Cobwebs off Quintilian. Thera Stovall	3	54
Bryngelson, Bryng. <i>A Prelude to General Semantics</i>	4	90

C

Capel, Robert B. Play Reviews. (see Play Reviews)		
Speech Tournament and Congress for High Schools and Colleges	4	89
Chenault, Lucile L. Book Reviews. (see Book Reviews)		
Comparison of Two Methods of Teaching Pitch Variation, A. Dallas Williams	3	75
Conservation of Speech Class. Ruth C. Proctor	3	63
Convention, The 1943-44. Paul L. Soper	3	62
Convention, The 1944. Paul L. Soper	4	87
Critique on "The Curry Method," A. Christine Drake	4	112
<i>Curtain Rises, The</i> , by Robert W. Masters and Lillian Decker		
Masters. Book Reviews. (R. C. B.)	1	22

D

<i>Dark Eyes</i> , by Elena Miramova. Play Reviews. (Robert B. Capel)	2	44
<i>Developing Ideas into Essays and Speeches</i> , by Harry W. Robbins and Robert T. Oliver. Book Reviews. (Richard C. Brand)	2	46
<i>Discussion: Principles and Types</i> , by A. Craig Baird. Book Reviews. (Richard C. Brand)	2	45
Drake, Christine. A Critique on "The Curry Method"	4	112
Parliamentary Law in the Lower Grades	2	32

E

<i>Ease in Speech</i> , by Margaret Painter. Book Reviews. (R. C. B.)	1	22
Editorials:		
As We Go to Press	1	19
Guides to Speech Training in the Elementary School	2	36
Material for Wartime Speech Activities	2	27
News and Notes	1	2
Nine Years	4	88
Speech Curriculum in Wartime, The	2	40
Sustaining Membership in the SATS	1	16
Thanks by the Editor	4	94
To Association Members	2	44
Edwin Forrest: The Actor in Relation to His Times. Iline Fife	4	107
<i>English Communication, A Handbook of Writing and Speaking</i> , by Kendall B. Taft, John F. McDermott, Dora O. Jensen, and W. Hayes Yeager. Book Reviews. (R. C. B.)	1	20
<i>English Pronouncing Dictionary, An, Fifth Edition</i> , by Daniel Jones. Book Reviews. (Claude E. Kantner)	4	122
<i>Extempore Speech, The</i> , by Earl W. Wells and Paul X. Knoll. Book Reviews. (Richard C. Brand)	2	47

F

No. Page

Fife, Iline. Edwin Forrest: The Actor in Relation to His Times	4	107
Fletcher, John M. The Speech Rehabilitation Program at Tulane University	2	37
Fundamental Speech Courses, The Objectives of. Harriett R. Idol	1	15

G

<i>Girls Take Over, The</i> , by Peggy Fernway. Play Reviews. (Robert B. Capel)	2	43
Guides to Speech Training in the Elementary School. C. E. K.	2	36

H

Hale, Lester L. The Future for Speech Correction in Florida	1	12
<i>Handbook of Public Speaking, A, Revised Edition</i> , by John Dolman, Jr. Book Reviews. (R. C. B.)	1	20
<i>History and Criticism of American Public Address, A</i> , edited by William Norwood Brigrance. Book Reviews. (Richard C. Brand)	4	122

I

<i>I'd Rather Be Young</i> , by Dorothy Bennett and Link Hannah. Play Reviews. (Robert B. Capel)	2	44
Idol, Harriett R. The Objectives of Fundamental Speech Courses	1	15
Indiana State Hearing Program, The. Gordon E. Peterson	3	49
Ivey, Sarah. Pitch Flexibility, Personality and Pitch Discrimination	3	79

J

Johnson, T. Earle. The Testing of Hearing	2	23
---	---	----

K

K., C. E. As We Go to Press	1	19
Guides to Speech Training in the Elementary School	2	36
Material for Wartime Speech Activities	2	27
News and Notes	1	2
Nine Years	4	88
Speech Curriculum in Wartime, The	2	40
Sustaining Membership in the SATS	1	16
Thanks to the Editor	4	94
To Association Members	2	44
Kantner, Claude E. Book Reviews. (see Book Reviews)		

L

La Follette, A. C. A Word to the Wise	1	18
Louisiana "R", The. Margaret Floyd Perritt	4	102
Lowrey, Sara. Teaching Interpretative Reading as an Art	3	70
Material for Wartime Speech Activities. C. E. K.	2	27
Merritt, Francine. West Texas Pronunciation—An Investigation	3	59

N

	No.	Page
News and Notes. C. E. K.	1	2
Louise Sawyer	2	41
Louise Sawyer	4	123
Nine Years. C. E. K.	4	88

O

Our Association in 1943-44. Paul L. Soper	1	1
---	---	---

P

Perritt, Margaret Floyd. The Louisiana "R"	4	102
Peterson, Gordon E. The Indiana State Hearing Program	3	49
Pitch Flexibility, Personality and Pitch Discrimination. Sarah Ivey	3	79
Play Reviews, by Robert B. Capel:		
<i>All Gunned Up</i> , by Joseph Spalding	2	43
<i>Dark Eyes</i> , by Elena Miramova	2	44
<i>Girls Take Over, The</i> , by Peggy Fernway	2	43
<i>I'd Rather Be Young</i> , by Dorothy Bennett and Link Hannah	2	44
<i>Sweet Charity</i> , by Irving Brecher and Manuel Seff	2	43
<i>Willow and I, The</i> , by John Patrick	2	43
Prelude to General Semantics, A. Bryng Bryngelson	4	90
<i>Principles of Speech, Military Edition</i> , by Alan H. Monroe. Book Reviews. (R. C. B.)	1	20
Proctor, Ruth C. Conservation of Speech Class	3	63
<i>Pronouncing Dictionary of American English, A</i> , by John S. Ken- yon and Thomas A. Knott. Book Reviews. (Claude E. Kantner)	4	120

R

<i>Reconstituting the League of Nations</i> , by Julia E. Johnson. Book Reviews. (George K. Smart)	3	84
<i>Rehearsal</i> , by Miriam A. Franklin. Book Reviews. (Lucile L. Chenault)	2	46
<i>Representative American Speeches: 1942-43</i> , selected by A. Craig Baird. Book Reviews. (Richard C. Brand)	3	84

S

Sartain, A. Q. Shift in Attitude Towards the Negro After Rational and Emotional Arguments	2	34
Sawyer, Louise. News and Notes	2	41
News and Notes	4	123
Sense of Communication, The. James A. Winans	1	3
Shift in Attitude Towards the Negro After Rational and Emo- tional Arguments. A. Q. Sartain	2	34
Simmons, I. F. The Nature and Use of Audio-Visual Aids in Speech Instruction	2	28
Smart, George K. Book Reviews. (see Book Reviews)		
<i>Speaker's Notebook, The</i> , by William G. Hoffman. Book Re- views. (Richard C. Brand)	2	45
<i>Speaking and Listening</i> , by Bert Emsley, Frances E. Jones, and William M. Timmons. Book Reviews. (R. C. B.)	1	20
<i>Speech, A High School Course</i> , by Lew Sarett, William Trufant Foster, and James H. McBurney. Book Reviews. (R. C. B.)	1	21
Speech Correction in Florida, The Future for. Lester L. Hale	1	12
Speech Curriculum in Wartime, The C. E. K.	2	40

age
2
41
123
88

1

102
49

79

43
44
43
44
43
43
90

20
63

20

84
46
84

34
41
23
3
84
8
5
0
1
2
0

No. Page

<i>Speech for Military Service</i> , by William Norwood Brigance and Ray Keeslar Immel. Book Reviews. (R. C. B.)	1	20
<i>Speech in Education</i> , by Ollie L. Backus. Book Reviews. (Richard C. Brand)	3	85
Speech Rehabilitation Program at Tulane University, The. John M. Fletcher	2	37
Speech Tournament and Congress for High Schools and Colleges. Robert B. Capel	4	89
Soper, Paul L. Our Association in 1943-44	1	1
The 1943-44 Convention	3	62
The 1944 Convention	4	87
Stovall, Thera. Brushing the Cobwebs off Quintilian	3	54
Sustaining Membership in the SATS. C. E. K.	1	16
<i>Sweet Charity</i> , by Irving Brecher and Manuel Seff. Play Reviews. (Robert B. Capel)	2	43

T

Teaching Interpretative Reading as an Art. Sara Lowrey	3	70
Teaching Parliamentary Law in the Lower Grades. Christine Drake	2	32
Testing of Hearing, The. T. Earle Johnson	2	23
Thanks by the Editor. C. E. K.	4	94
To Association Members. C. E. K.	2	44
<i>Training the Voice for Speech</i> , by C. Raymond Van Dusen. Book Reviews. (R. C. B.)	1	21

V

<i>Voices of History: Great Speeches and Papers of the Year 1941</i> , edited by Franklin Watts. Book Reviews. (R. C. B.)	1	20
---	---	----

W

West Texas Pronunciation—An Investigation. Francine Merritt	3	59
White, Roberta Fluitt. A Biographical Sketch of James Edward Murdock	4	95
Wiksell, Milton J. The Actor's Views on Acting	3	65
Williams, Dallas. A Comparison of Two Methods of Teaching Pitch Variation	3	75
<i>Willow and I, The</i> , by John Patrick. Play Reviews. (Robert B. Capel)	2	43
Winans, James A. The Sense of Communication	1	3
Word to the Wise, A. A. C. LaFollette	1	18

—o—

THE SOUTHERN SPEECH JOURNAL

Claude E. Kantner	Editor
Harriett R. Idol	Business Manager
Richard C. Brand	Book Reviews
Robert B. Capel	Play Reviews
Louise Sawyer	News and Notes
T. Earle Johnson	Index

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